

Florida Folk Dancer

A Newsletter of the Florida Folk Dance Council, Inc.

MAY-JUNE 2015

Special Points of Interest:

- *Addiction to the Duquesne University Tamburitians*—see all the Tammy-related articles
- *Who is Tiffany Teardrop?*
- *Talent Galore*—see the OnStage article on Page 9

PRESIDENT'S NOTE BY PAT HENDERSON

Our great weekend with Yves and Lee along with NFO was just two months ago and already plans are well underway for next year. The FFDC Board met at my house on March 11 and voted to return to the Renaissance February 12-15, 2016. Now that we know what to expect, things might be a little easier like getting out of the parking lot free! I just heard on the news today that Orlando set a record number of tourists for 2014 so the hotel occupancy rate is up and therefore the hotel raised what we have to pay. I hope that everyone will agree with me that the quality of the hotel and the food will be worth a price increase. As President, I will do everything in my power to keep the overhead with the instructors down - like getting their airfare sooner than later as Jack did in 2013. So on with the show and who will be the teachers next year? I was President about two hours on February 16 when emails from my helpers and several other dancers were already suggesting Roberto Bagnoli in Italy. So, yes, Roberto will be coming next year. He sounds so talented with dances from many countries, so stay tuned to find out what nationalities will be taught! Here is his bio:

Roberto Bagnoli grew up in Rome, where he was first introduced to folk music and dance. He subsequently studied various forms of folk dance in workshops throughout Europe, Israel, and North America under the guidance of renowned choreographers and teachers. He has completed the training program in Folk Dance

Teaching led by Jan Knoppers from the National Dance Academy of Rotterdam, Netherlands. From 1995 to 2003, he performed as a dancer and choreographer with the Terra di Danza Dance Company and was involved in the production of Raggi di luna Italiana and Capriccio Italiano (Italian dances); Giro Giro Mondo (dances from around the world); Keltic Emotion (Celtic dances); Mazal Tov (Israeli dances); and Ethnos (international folk dances). He currently organizes two dance camps in Europe: Balkanot (Balkan and Israeli dance) and Camp Yofi (Israeli dance).



He is the founder of Folk Atelier Reggio Emilia (FARE), devoted to the development and conservation of folk dance heritage. As director of FARE, he is in charge of organizing and conducting folk dance classes and work-

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PRESIDENT'S NOTE (CONTINUED)

shops with Italian and foreign specialists and arranging various performances, parties, and dance gatherings. He has also lectured and conducted workshops throughout Europe as well as North America, Taiwan, Hong Kong, Singapore and Japan. In recent years, he has organized some of the most important annual folk dance events in Italy, such as, *Balkanot Israeli and Balkan Dance*

Camp, Maratona di Danza Folk Dance Marathon, and Camp Yofi Israeli Dance Camp in Lago di Garda. Roberto teaches weekly classes in various cities in northern Italy and conducts monthly sessions in Rome and Milan besides conducting workshops and seminars throughout Europe, the United States (Stockton Folk Dance Camp and Mainwoods), and Canada.

EDITOR'S NOTES BY TERRY ABRAHAMS



I hoped you liked the last issue, which I dedicated for the most part to our wonderful camp. A part of this issue will be dedicated to the Tamburitzans (Tammies) (always a favorite of folk dancers everywhere); and as the new editor I'm excited about thinking of new things to include. So I'm going to instigate a few right now, want you to read them, and see if you like the

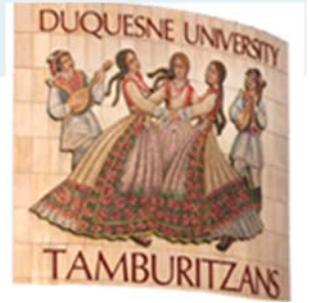
ideas. If you would like and want to contribute to these "columns" – that's the idea! One that you can't contribute to, but will bring back memories is the saga of Tiffany Teardrop – written years ago by - nope – I'm not telling. So here goes this summer issue – keep on reading!



DUQUESNE UNIVERSITY TAMBURITZAN HISTORY

(Editor's note: Many of us attend Tamburitza performances. But do you know how and why they started so many years ago? This history was taken from an article found on line, I can't find the author to give credit.)

When Dr. A. Lester Pierce met tamburitza musicians Matt L. Gouze, Frank Gouze, and Anthony Antoncic at St. Thomas College in St. Paul, Minnesota in the early 1930's, his intrigue with the folk instrument sparked an idea which has endured as one of the world's finest, longest-running live stage shows of its kind. Dr. Pierce was able to secure a position for himself at the college, and at the same time, negotiated work scholarships, and formed the "St. Thomas Tamburitza Trio." In 1934, Dr. Pierce transferred to St. Edward's University in Austin Texas and expanded the group to seven members to form the "St. Edward's University Players," later to be called "American Tamburitza String Orchestra." He continued to be the Managing Director, while Matt Gouze assumed the position of Musical Director.



In 1937, after a two and a half-year residency, the young troupe headed east with their musical variety show, stopping in Pittsburgh, Pennsylvania. Impressed with the cultural diversity of the city, Dr. Pierce accepted a faculty appointment, made a permanent home for the ensemble, and secured a work-scholarship agreement with Duquesne University. Shortly thereafter, this newly formed group, now called "Slavonic Tamburitza Orchestra," would be known as the "Duquesne University Tamburitza." The word "Tamburitza" was actually coined by a Duquesne University reporter sometime during the late 1940s.



From these simple beginnings, the Tamburitza ensemble, named after the stringed folk instrument, the tambura or tamburitza, expanded its repertoire throughout the past seven decades to include a wide variety of folk dance and music representing Eastern Europe and many neighboring cultures. Seventy-five years, several international tours, hundreds of performers, and tens of thousands of audience members later, the Tamburitza's show is an annual tradition for some and a delightful new surprise for others. Year after year, generation after generation, The Tamburitza dazzles audiences across the country with elaborate costumes and incredibly versatile musicians, singers, and dancers. The talented young performers are full-time students who have chosen to continue the Tamburitza's legacy by bringing eastern European folklore to the modern stage.

Besides producing the longest-running live stage show in the country, the Tamburitza organization is also a cultural and historical legacy at Duquesne University and in Pittsburgh. A part of Duquesne University's Division of Student Life, the Tamburitza Department is housed in the Tamburitza Administration Building (TAB). It is home to offices, rehearsal space, wardrobe department, a library, special collections and displays. Hundreds of books, costumes and instruments, as well as a significant music and film collection are housed in this building just a few blocks from Duquesne University's main campus.

Throughout our 75-year history, our mission and purpose has never changed. The Tamburitza organization allows the traditions of the past to live on through music, dance, and many cultural resources. With the support of Duquesne University, and of our alumni and friends, we plan to remain both a tradition and a treasure not only in Pittsburgh but throughout the United States, Canada and Europe.



A FIRST TIME TAMMIE EXPERIENCE FOR NEW DANCERS BY LINDA FAGAN



Saturday February 28, 3 students and I traveled to Tarpon Springs for a day of exploration, Greek food, and the Duquesne University Tamburitzans. Kaye Demos graciously invited Olivia, Akshay, Kiran, and I into her home, where she served us a snack of Spanikopita before exploring the town. Our tour of the St Nicholas Greek Orthodox Cathedral and the Shrine of St Michael Taxiarchis were so much more meaningful with Kaye's explanations. It was interesting to hear her speak Greek with a widow dressed all in black, straight out of the "old country." My students were fascinated by the church windows donated by

families. We dined at Hella's on the Sponge Docks and then strolled around a bit. Our day culminated with the energetic and colorful Tamburitzan performance. It couldn't have been more exciting! We were blessed with a special treat when some of the band came out into the foyer to entertain us for about 20 minutes before the show. Kaye and I danced Miserlou while they played. Despite the rainy day, we shared a wonderful time and look forward to making this an annual pilgrimage.

"IT NEVER GETS OLD" TAMMIE EXPERIENCE BY VICKI KULIFAY



My hometown is Pittsburgh, so I find it hard to resist whenever the Tammies are close by. I'm thankful that they make the annual trek to Florida and perform so close by.

As always, they put on an incredible show of music, songs, and dancing which speaks to my heart!

On another note, I was able to get a bit of dancing in when I was in Chicago a couple of weeks ago. I briefly joined up with Diane Baker at the 50th Annual Spring Festival sponsored by the Balkanske Igre, the Chicago Balkan Dance Ensemble. Unfortunately, unlike Diane (who was there the whole weekend), I was only able to be there for the Friday night dance party.



AND THEN THERE WAS SARASOTA! BY TERRY ABRAHAMS AND ANDI KAPPLIN



Lynda's group had an exciting experience, but Sarasota was able to see the Tammies right there in Sarasota on Sunday, March 1. Even though we are old hands at the Tammies, it was none-the-less as exciting as ever. Andi and Terry came in from Tampa, Sarasotans were: Susan Barach, Varda

lovely young man named Brian who used to dance in Milwaukee, had been in performing groups, and also had danced at one time with Shirley and Dmitri. Terry worked on him to come back to the folk dance world and he did!! Andi tells me he really has come a couple of times (how many times do we think someone new might show up



Ruskin, Ron and Kathy Fico, Marie Millett, Nancy Wilusz, Sergio Zigras, Delores Lustig, Bev Mann, the Babiaks, Yifat Drucker, Ann and Lou Paige, and Marion

Hoercher.

One of the exciting things about the performance was that Terry sat next to a "stranger", but as per usual, started a conversation. Turns out he was a



and they never do) and looks to become a regular dancer! Yeah!



HOW IT ALL STARTED BY VICKI KULIFAY

(Editor's note: I hope to make this a new column, with a different person each issue)

It was a large darkened auditorium. The raised stage was lit in the distance. The wide wooden floor was flat, with rows of folding chairs extending off to the left and right, forming the long center aisle. The chairs were full of people, mostly parents, grandparents, and siblings. Nervous, excited, and young, I was in the middle of all of it. This was big. This was a performance night.

I was at the end of the line of dancers, moving up the center aisle in step to the music. I remember people smiling at me. As we got closer to the stage in our dance, something happened. The girl in front of me let go of my hand and she headed left. All the sudden, there I was, at the apex of the chairs and stage and no one was holding my hand. I turned around and faced the audience not knowing what to do. The faces of the audience flashed across my vision. Luckily, the girl who had just let go of my hand, and to a smattering of applause and laughter, came back and retrieved me and led me off. It turns out that as the line of dancers came up the middle aisle, we were to alternate, one left, one right, etc. Somehow I had forgotten this from rehearsal. But fortunately for me, this traumatic experience at about age five did not mark me for life, and I continued to participate in folk dance and music.

That dance experience is my first memory of dancing – I was part of the Rankin Kolo Group, in Rankin, PA (right outside of Pittsburgh). We practiced and danced at the Croatian Home (Hrvatska Dom) in Rankin. Rankin was the largest settlement of Croatians in Western Pennsylvania, primarily due to jobs in the steel mills – my father's family was from Brlag, Croatia, and so when they came over at the turn of the century, it was natural for them to settle where other immigrants had. Croatian Home, which is still a central part of the Croatian community in Pittsburgh, was also the location of many family weddings and other functions with lots of ethnic music and dance. The Rankin Kolo Group eventually morphed into the Rankin Junior Tamburitzans, a vibrant young Tammie group still active in Pittsburgh.

At some point in 1961 (around second grade for me), my parents signed us up to join the newly formed Mestrovic Junior Tamburitzans, which were started by Mr. Anthony Brajdic, with musical director, Matt Vlasic, a 1937 graduate of the Duquesne Tammies. At that time, my brothers, George, Tony, & Matt, and sister, Rita, all became members. They were in the older or intermediate groups, I was in the young group. We not only did dancing and singing,



The when, where, and why of my folk dancing history



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HOW IT ALL STARTED (CONTINUED)

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but also musical instruments – it was at this time I started playing the prim. The downside of being in the younger group was you didn't get to perform much (the older kids did that). The upside was since I had older brothers & sister, and dance practice for the older groups was the last session of the day and I had to wait for my ride home, I got to dance with the older kids (and ran into some great choreographers like Dick Crum, Eugene Richards, and Dave Vinski). Every Saturday, from about 8 in the morning until around 3 in the afternoon, we would go and practice.

Unfortunately, as it happens, Mr. Brajdic passed, and the Mestrovic group ran into difficulties. By then, my older siblings had graduated from high school, so my brother Matt and I (I was in about sixth grade) moved over to the McKeesport Junior Tamburitzans (where a few miscellaneous cousins were also members). With the McKeesport group, under the direction of Mr. Evan Yanzetich, we learned and performed the music and dances of not only the Balkan states, but also those of neighboring Adriatic countries -- like Greece and Italy. (A little side note is that Evan Yanzetich's daughter Bernice, who choreographed for the McKeesport group, still performs today with an adult Tammie group called the Penn Sembls out of Versailles, PA, just next to McKeesport.)



CROATIAN SERENADERS--Singing and dancing will be part of the festivities at today's 40th annual Croatian Day at Kennywood Park. Vickie Kambic of Swissvale sits beside a fountain at the park as Bob Hildenbrand of West Mifflin plays the Brac. The teens are members of the McKeesport Junior Tamburitzans.

As part of the McKeesport group, I performed at Kennywood Park on Croatian Day. Kennywood Park (a top-rated amusement park near Pittsburgh) has been around since the turn of the last century and hosts nationality days all summer, like Slovak Day (my mother's heritage is Slovak), Irish Day, Serbian Day, and Croatian Day -- the finale event of the summer season held

over the Labor Day weekend. If you are ever in Pittsburgh over Labor Day, don't miss it. The roast lamb is incredible. Also during this time, I was part of the Croatian performance group for the Pittsburgh International Folk Festival.

But then I graduated from high school. At that time (unlike now), there were no adult Tamburitzan groups. So I faded from the ethnic music scene, especially after moving from Pittsburgh. Over the next 15 years, I

danced randomly, at weddings, other family functions, festivals, or at the ethnic private clubs scattered around Pittsburgh when back home visiting -- the Croatian club, the Serbian club, the Bulgarian club..... dancing until around 4 in the morning.

Then about 18 years ago, I got re-engaged with international folk dance groups. Now married to a military man, I began moving to different cities and sought out folk dance groups, which provided a sense of continuity when getting to know a new city and neighborhood. Since that time, I've enjoyed dancing all over the US and even a couple of international spots.

ONSTAGE!

We love to folkdance, and we're all pretty good at it! But a couple of FFDC members have even more talent and we're proud to know them, and share their "on stage" moments.

KELLY FAGAN

Kelly says she was doubly blessed this

past year....to play the light hearted, con-ning, and always glamorous matchmaker Dolly Levi for Shoestring Theatre in Lake Helen last September...and then the repugnant, bawdy, somewhat maniacal Madame



"Dolly Levi"

Thenardier in Les Miserables for The Wayne Densch PAC in Sanford in March of this year. "My heart is full....so very many friends come to behold the workings of my 'other' passion...I am grate-FILLED!" Last year Kelly was also in The Athens Theatre in DeLand's 'Les Mis' – as a "tree" as she called it (which means in the ensemble).

Over the years, Kelly has performed in numerous shows, and is a professional singer with The Caroling Company. Kelly has been honored with numerous accolades/awards across Central Florida for her work as actress and singer.



"Madame Thenardier"

LYNDA FAGAN

We all know when Kelly is in something. Little do we know that Lynda, who she says is often referred to as "Kelly's sister" (we even made a button for her), is just as talented! Below is a list and pictures of her time on stage and her parts. Lynda does all her stuff at the Ocala Civic Theatre. Look at this list!



"Lady-in-Waiting"

King & I – 2011 - her first play -got the great role of Lady Thiang with 2 solos!

Chicago - 2011– she was Mona, a merry murderess. "He had it comin'!"

Les Mis 2013 - ensemble

Crazy For You - 2014 - showgirl

Camelot 2014 – Lady in waiting

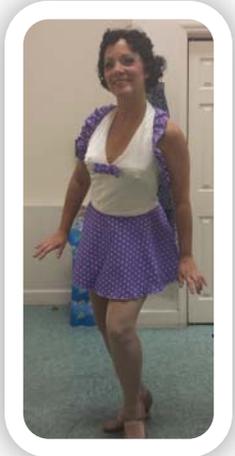
LEE WOODFIN BEERY

Lee was in "Les Mis" performed in The Villages last month. She was in the chorus, as a peasant, a prostitute, a girlfriend/wife of a rebel, a rebel, and whatever. She also dances with a group called "Dance Fusion" which is a performing group of dancers proficient in tap, jazz and lyrical

dance. The group performs in shows at the Savannah Center and other recreation centers in The Villages, as well as club meetings and parties. "Dance Fu-



"Les Mis Chorus"



"Showgirl"



"Lady Thiang"

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ONSTAGE! (CONTINUED)

(Continued from page 8)

sion Elite” is for more advanced dancers (there’s only 7 of them), and is more of a modern/lyrical dance group. She had her debut in Fusion Elite the night before she broke her knee! Last week both groups performed in "Dueling Divas", which is a couple of vocalists. Between the two dance groups, she was in six dance numbers. Lee also performed with KC Productions as a Kit Kat girl in "Cabaret" last spring. She was a prostitute in Cabaret, Les Miserables, and the routine Big Spender in the recent Dueling Divas show. Lee says “Hmmm! I'm going to get a reputation!”

JAN ARCARI

Jan Arcari, from the Orlando Folk Dance Club, was thrilled to perform as an Extra in the comic Mozart opera Cosi Fan Tutte at the new Dr. Phillips Center for the Performing Arts on March 27 & 29.



“Maidservant”

Jan got to play a maidservant in an upper-class household. Her big scene consisted of chasing after items thrown around the room by the two ladies of the house while they were having a temper tantrum. The opera was sold out both nights, and the singer/actors in the cast were amazingly talented.

PHYLLIS DAMMER

Phyllis has a hidden talent – she tap dances! She’s danced with the Class Act Dancers for about 9 or 10 years. They put on a big production show once a year at the Fairways –



(where she lives) usually Friday and Saturday nights and Sunday afternoon. Each show has a different theme such as Dancing Around America or The Show Must Go On. Joy Mershimer and Juanita Schockey used to be in the group too, but not now. Rehearsals are once and sometimes twice a week and it's a lot of fun.

TERRY ABRAHAMS

As you know, Terry always writes and sings a song at camp – one she has parodied from a hopefully well-known song.



Well, she does whole musical comedies of this stuff and for the last 10 years has been writing Seders that are musical and comical. She writes the songs, the group (Greater Seder Hammies) writes the jokes and all put/perform these Seders on the second night of Passover. This year 250 people attended (done in a hotel, catered by the hotel, the group does all the matzo etc.). Terry also does the choreography, is co-chair of costumes and props, and directs the show. Each year has a different theme – but of course all have to include Moses, the Pharaoh and the slaves – and all the prayers and characters from the “real” Seders. (I hope everyone knows what a Seder is). Obviously, egotist that she is, Terry also sings a few songs (always goofing), and there is a joke in the group that if she ever sings one completely right, the Messiah will actually come! This year’s theme was “Ed Sullivitz presents a Really Big Shul!” (other themes – Star Drek, Hoe Down Moses, Magical Motzah Tour – etc.) Lots of fun!

INVITES

Last Reminder for Spring Fling

Saturday – April 25 – 11:00 to 6:00 pm. If you can still dance after dancing all day, there's a contra in Tampa that evening. Bring a covered dish for lunch, we can go out for dinner if we want. Some people are getting motel rooms and "doing" St. Pete the next day. City Auditorium 7690 59th St. N. in Pinellas Park, FL. Call Terry for directions if you don't have a GPS or computer to Google (813-234-1231). \$5.00 donation to help pay for the hall.

Flagler Fling

All are invited to our annual Flagler Fling on May 30-31 at the Ocean Marina Clubhouse, 600 Ocean Marina Dr., Flagler Beach. We'll start dancing at 11:00 a.m. and leave the clubhouse by 7:00 p.m. There is no charge for this activity! But a wonderful Pot Luck is part of the day, so please bring a wonderful dish or beverage. Traditionally, we all go to breakfast on Sunday morning, prefaced by a wonderful walk on the beach, (sometimes we even dance on the beach), and back to Jan's for a dip in the pool afterward. Jan Lathi's in charge and can be reached at 386-447-8396, or am-arjan1@bellsouth.net, for questions and directions. Sleeping space is already full but ask her for hotel/motel information. Have I said Wonderful? It would be helpful to let Jan or Betty know if you are coming so we'll know how many beverages to have ready.

Directions: from I95 take the Flagler Beach/Bunnell exit and proceed east to the ocean.
At A1A turn left (north).
Proceed to 23rd Street and turn left immediately after onto Ocean Marina Drive.
Proceed to end (near flagpole).
Park in an unnumbered spot and enter clubhouse.

Sarasota's World Dance Day Party

Sarasota will be having its annual World Dance Day Party on Wednesday, April 29th. It will be an all request evening, with dancers submitting up to 3 requests to Andi by April 22nd. Requests must be dances from the Sarasota repertoire. Everyone is guaranteed at least one of their requests. Dancing begins at 7 pm and ends at 10 pm (instead of the usual 9:30 pm) with a break for refreshments and socialization. Everyone can either bring a snack or sign up to bring something off our party list (such as drinks, cups, etc.). The charge for the evening is \$7. We're hoping that someone from the local newspaper will drop by to take some photos and write up an article. Come join us!

Bay Area Juried Art Show

The Bay Area Art Juried Art Show accepted two of Judith Bazian's pieces, [Girl On My Mind](#) and [Doing Her Hair](#), for the annual show April 28 to May 29. The reception is on Friday, May 8, from 6 to 8:30 pm. Judith will be there from 6 to 7 that evening. This show, whether you make the reception or not, is very good and worth seeing (per Judith). The artwork can viewed whenever the Old Hyde Park Art Center, 705 West Swann Avenue, is open.



AS THE OPANCI HOP-STEP-STEP BY TIFFANY TEARDROP

Editor's Note: Kathie Aagaard was cleaning out a drawer and found this! This continuing story was written in 1988 and the installments continued monthly in the newsletter. No one knew who wrote it, but it was lots of fun making guesses. Some of us finally found out, but I'm not telling now either. For those who remember and want to smile, and for those who missed it first time around, I'm retyping it (no computers in those days) and here is the first chapter:

It was an ordinary night at the Opaville Folk Dance Club --- just another ordinary weekly dance with all its ordinary dances. As was the custom, the line was being led by vivacious Vivian Vlasko. Somewhere toward the end of the line, Ethel Ann Arbuckle was following along and contemplating the TRADITIONAL FOLK DANCE DILEMMA --- Why are there NEVER enough INTERESTING men?

Ethel Ann was relatively new to folk dancing, having joined the Opaville Club eight months ago after the dissolution of a rather disastrous affair of the heart. Since this was the third such catastrophe within one month, Ethel Ann decided to join the folk dance club to get away from the Bar Scene. She had heard that folk dancing was a great way to make new friends without having to worry about being treated like a piece of meat, and she was finding this to be true. "All too true". She thought with a twinge of disappointment. Even though Ethel Ann was making new friends, attending all the workshops and having a great time, she still felt a certain longing, an aching loneliness at the bottom of her heart.

"Oh, well", sighed Ethel Ann, coming out of her reverie. "I guess it just wasn't meant to be."

The dance had ended, and Vivian called out for people to get partners for a couple dance. Ethel Ann had resigned herself to doing the dance with another woman when she felt a large, warm hand enveloping hers. She turned and looked into the face of the

Absolutely Most Gorgeous Hunk she had ever seen.

"I heard through the grapevine that you know this dance", the Hunk said. "Would you consider doing it with me?"

"I guess so", said Ethel Ann, trying to appear cool even though her pulse was racing. As they circled around the room and stared meaningfully into each other's eyes, Ethel Ann thought, "WOW! I CAN'T BELIEVE THIS! HE'S GOOD LOOKING AND HE CAN DANCE!"

The music ended, but before Ethel Ann could say anything, Miriam Mayim ran up, pulled her away and said, "Oh, Ethel Ann, you have to do this next dance! It's 'New Israeli Dance #150'. We learned it at camp! It's so wonderful! You'll absolutely love it!"

Ethel Ann started to protest, but it was too late. She was in line dancing, and she had to admit it was a nice dance. It kind of reminded her of 'New Israeli dance #121' which they had learned last week, but the music was more like that of 'New Israeli Dance #5' which was also one of her favorites. Still, Ethel Ann wanted to get back to the Absolutely Most Gorgeous Hunk. She hadn't even learned his name yet. She looked up and --- HORROR OF ALL HORRORS! THE HUNK WAS TALKING TO VIVACIOUS VIVIAN VLASKO!

Well, fellow folk dancers, what will become of poor Ethel Ann? Will she ever find out the Absolutely Most Gorgeous Hunk's name? Will Vivian? Does Vivian even care? Does the Hunk want to talk to/dance with Ethel Ann again? How many more 'New Israeli Dances' are there? The answers to these and other questions can be found in future installments of "As the Opanci Hop-Step-Step." Until then, keep your shoelaces tied and don't cut in at the head of the line.

I remain yours, faithfully,

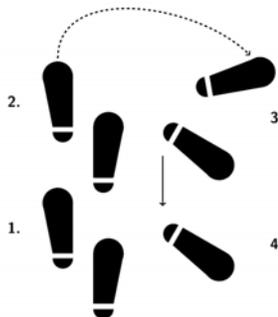
Tiffany Teardrop

*Terry's note:
OK - guys - do you
want another
installment?*

THE ANDY POLLOCK CHALLENGE

To the right is a list of my favorite high energy dances in no particular order. Although most of them are somewhat demanding they are all possible for many dancers. (except for Cucuk). I eliminated solo dances, formation dances and couple dances when I compiled this list. I'd like to see what some other people's favorites are. I particularly challenge Ernie Clish to respond with his list! The initials after the dances are who originally taught them.

PA is Pece Atanasovski,
AA is Arsen Anooshian.
DV is David Vinski,
BO is Bora Ozkok,
EPJ is Eugenia Popescu-Judetz.
MK is Marty Koenig.



TAMPA TIMES BY TERRY ABRAHAMS

We're still here! I'm writing this before the Spring Fling, but hope it goes well and that you all had a good time. We're looking forward to the Flagler Fling, although Andi K. will already have trekked up to Vancouver where she dances with all kinds of groups and has so much fun. She always brings back wonderful new dances. I went to see Lee Beery in Les Mis, and it was Outstanding! Lots of talent in that thar village. (Lots of Les Mis stuff this year!) Ursula's beating all the men where she lives now at Ping Pong! Go Ursula!

Special Report from Judith Baizan - she was off to another Scan camp in Boulder, CO, from Friday to Sunday, April 27-29 where she had a wonderful time! The weekend is held at The Avalon, a building that belongs to the dance community in Boulder. The building has 3 dance halls! Saturday night included a music and dance concert as well as a dance party and the general public was invited as well. Saturday night had international in one room with a live band as well as Scan in another room. Sunday was a potluck and dance party. It so happened

that one of the dancers that came to the workshop was Kleyzmer fiddler Paul Morrisett, who played Hungarian, International, and Scandinavian on his Hardanger fiddle at the Sunday party – a real bonus! He also played at the local class on Monday if one stayed over. Lots of really good dancers came from other states, making it even better. The dance of the weekend (they only teach one) was "Valdresspringar" and was taught by Knut Arne Jacobsen, who is excellent, well known, and lots of fun. An interesting aside – people who live at sea level (California, Florida, etc.) had a hard time breathing up there in Colorado! But it didn't stop them from having a great time. Another interesting aside: A couple from Austin attending the workshop encouraged a couple friends of theirs traveling in the area to come to the concert/party. The friends turned out to be a pair for whom Judith had painted a wedding portrait about 45 years ago, and they had an amazing reunion there on the dance floor!

See you at Flagler Beach!



Abdala PA
Batuta Munteneasca MD
Bistriska Kopanica YM
Briul ca la Frumoasa MD
Briul Pe Sase EPJ
Calusari MK
Cekurjankino Horo YM
Cerkeska DB
Cetvorno Sopsko Horo YM
Cucuk PA
Daronee TB
Dobrulshko MK
Guisevska Racenica (music Paardiska Racenica) YM
Hora de la Gorj MD
Juta MK
Kabadayi BO
Kamishica MC
Ludo Kopano
Marine JG
Maskoto KI
Matzoon Drin Ver Dari Baso TB
Opas YM
Ora MK
Ovcepolosko Oro PA
Pandelas YM
Papuri AA
Patrunino (Greek) NOT
Petrunino Horo which is also very nice JG
Pentozali
Renber BO
Sirba de la Belecesti MD
Skopska Crnagorka PA
Sopsko Horo DB
Suljemanova AK
Triti Puti DV
Zee Za Nane (the call and response Daichovo)

MELBOURNE MUSINGS BY JOHN DALY



We had a great time with Lee Otterholt and Yves Moreau. Now we're looking forward to seeing their dances at the Fling, because John and Jean spent the weeks after the workshop preparing for a dog show in Reno, Nevada instead of reviewing dances.

And of course other dancers also have other interests. Several of our group went to the Scottish Fling a couple weeks ago. We also have the sad news that Marilyn Frew and Aurora lost Marilyn's mother this month.

With all the traveling, some of our evenings have been a little thin. Doris and John were able to spend one evening working through some of the workshop dances after the arrival of the excellent camp video. Last week, it was just John and Fannie watching videos and dancing old favorites.

Now that everybody is getting back to normal, John will have Christian and Aurora, our younger members, and Doris, Fannie, and Bernice to help remember dances. Willa has been recovering from surgery, but is dancing more and helping to keep John encouraged.

You may not know that Jean Murray, one of Melbourne's lead dancers and

teachers, is also known as the Queen of Dog Agility Scoring. Three times a year she gets an all-expense paid vacation to some exotic location where a major dog agility competition is being held. In exchange, she spends countless hours throughout the year writing the software that handles all the complex vagaries of scoring Faults/Refusals/Wrong Courses/Eliminations and times, and then works 12-16 hours a day during the show to be sure that all the data are correctly entered, processed, and displayed for the exhibitors. John goes to the show a day or so ahead to meet the third member of the team and set up the network, cabling, monitors, and computers. In case you're wondering, we don't get much time to enjoy the exotic location, but it sounds good. In any event, for a couple of weeks this show preparation reduces the amount of time spent on dance preparation.

Despite all the distractions, we gather once a week to dance and enjoy each other's company. We love visitors, although lately it's a good idea to call and check that we're dancing.

DELIGHTFOOTED DELAND BY KELLY FAGAN AND RUTH ANN FAY



Our tootsies twinkle twice monthly...first and third Tuesday's at The Rosewood Center...picking up new dancers here and there...we even had a walk in visit from a grandpa and grandson a few weeks past who saw the sign on the lawn! Ruthann is busy traveling (just back from Vancouver visiting family AND dancing....ankles and feet well on the mend)...and I am taking a theatre (sort of...ha) hiatus, getting caught up on this 'n that (work,

and "real-life" - both-ersome schtuff), and shoving Romanian into my cerebrum (Yeay, I am on CD #3 of 5!!!)...ROMANIA HERE WE COME!!!! ...Ann Robinson, Nicki Wise, Claudia Terrence, Ruthann, Julieta Brambila and I will be joining Sonia And Cristian in Transylvania in June....ADVENTURE!!!

(Editor's note: I am SO jealous...)

ORLANDO CLUB DOINGS BY PAT HENDERSON



March and April have been very busy months for our club. Kelly Fagan played Madame Thenardier in Les Misérables during the first two weekends in March and she stole the show as the comic relief (see photo). On March 11, we had our annual St. Patrick's Day party and everyone was in their green (see photo). Terry and John attended that night to add to the merriment. Then April was our birthday party (covering 3 weeks) with seven of our



birthday week and pulled an April Fool's joke (see the door to the dance studio!). The next week we celebrated Carla Powers and David Davia's big days and the next week, April 15, we celebrated with Jan Lathi and Caroline Lanker. Rich Nicoli who is out of state at the moment was birthday number 7. We are looking forward to dancing with a lot of you at Spring Fling on April 25 and then Flagler Fling May 30-31.



members having birthdays between March 30 and April 17. On Wednesday, April Fool's Day, Ann Robinson and Nicki Wise teamed up during their

VANGUARD HIGH SCHOOL BY LYNDA FAGAN



We're still remembering our trip to see the Tammies, but in the meantime, we keep on dancing ourselves! These are the new dances we're doing so far... we loved camp!!!

2015 Camp Dances

<u>Dance Name</u>	<u>Instructor</u>	<u>Notes</u>
Elenska Racenica	Yves	Med, 2 figures (swinging arms)
Kapetan Vojvoda	Yves	Slow, 1 figure (oboe)
Krivo Sadvosko Horo	Yves	Very fast! 3 figures, knee up & slaps
Radomirska Lesa	Yves	2 figures (leap, cross...)
Svekrinao-Malisoroka	Yves	1 figure, speeds up (lifts & steps)
Gras Kolo	Lee	Fast! 3 figures
Sirto Guldaniyem	Lee	2 figures
Valle Shqiptare	Lee	3 figures, clapping & leaning foot
Tvardishko	Lee	Fast! 3 figures (bent swinging arms)
Veliko Novasadsko	Lee	Speeds up!

EVENTS

Look for more event information, tour, and cruise notices on the calendar of the FFDC website www.folkdance.org

April 25—FFDC Spring Fling; Pinellas Park, FL
 May 9—Mayfair Ball; St. Cloud, FL
 May 15—Ontario Folk Dance Camp; Kitchener-Waterloo, Ontario, Canada
 May 22-24—Florida Folk Festival; White Springs, FL
 May 28—June Camp: an International Folk Dance Weekend; Beloit, WI
 May 29—California Statewide Folk Dance Festival; CA
 June 13—Scandia Camp; Mendocino, CA
 **June 13-14—Folk Dance Workshop with Yves and France; Miami, OH
 June 19—International/Israeli Folk Dance Weekend; Hopewell Junction, NY
 June 19—International Festival; Boulder CO
 June 25—Folk Arts Center of New England Weekend and Folk Days; Plymouth MA
 June 26—Toronto Is Real Dance Festival; Toronto, Canada
 June 27—Balkan Music and Dance Workshop; Mendocino Woodlands, CA
 June 28—Nordic Fiddles and Feet; Lyman NH
 July 4—Mendocino Folklore Camp; Mendocino Woodlands, CA
 July 8—Door County Folk Festival; Sister Bay, Ephraim & Baileys Harbor, WI
 July 16—Hardanger Fiddle Music and Dance Festival; Dodgeville, WI
 July 7—Folkmoot USA; several towns in Western NC
 July 19-26—Stockton Folk Dance Camp; Stockton, CA
 July 26—KDI Dance Camp; Murray Kentucky
 July 30—August Global Dance Camp; Socorro, NM
 July 31—Lark Camp – Woodlands, CA
 August 8—Balkan Music and Dance Workshop; Rock Hill, NY
 August 16-23—Mainewoods Dance Camp 2 Weeks; Fryeburg, ME

**A special PS from Delores Brooks, who was at our dance camp: If you did not get enough of Yves Moreau last February consider coming to Dayton, Ohio during the week-end of June 13-14. The Miami Valley Folk Dancers will host Yves and his wife, France, for an International FolkDance Workshop. Yves and France will teach dances from Canada, France, Bulgaria and around the world. For more information contact Dolores Brooks at dkbrooks7@gmail.com or go to our website at www.daytonfolkdance.com/MVFD.

FOLK DANCE TOURS

For **Tours and Cruises with Yves Moreau**, see www.folkdancecruise.com or contact info@bourquemoreau.com or 450-659-9271.

For **Dance on the Water Folk Tours**, see <http://folkdanceonthewater.org/> or contact David and Marija Hillis at folkdanceonthewater@gmail.com or 510-459-0092 .

For **Seminars of Greek Dance with Kyriakos Moisisdis** each summer, see <http://www.moisisdis-dance.gr/en/> or contact moisidiskyriakos@gmail.com.

For **Tours with Sonia and Cristian**, see http://www.soniacristian.net/workshop_schedule.ws or contact Sonia at sonia_dion@hotmail.com.

For **Jim Gold Folk Tours**, see <http://www.jimgold.com/folkTours.htm> or contact Jim Gold at jimgold@jimgold.com or 201-836-0362.

Please note: The Florida Folk Dancer prints information on folk dance tours, camps and other events that may be of interest to our readers. This does not imply an endorsement or recommendation of any tour or camp (except our own FFDC events!)

FLORIDA FOLK DANCER

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Submissions: Send event notices for the calendar or the newsletter to Pat Henderson. Send all other newsletter submissions to the Editor.

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